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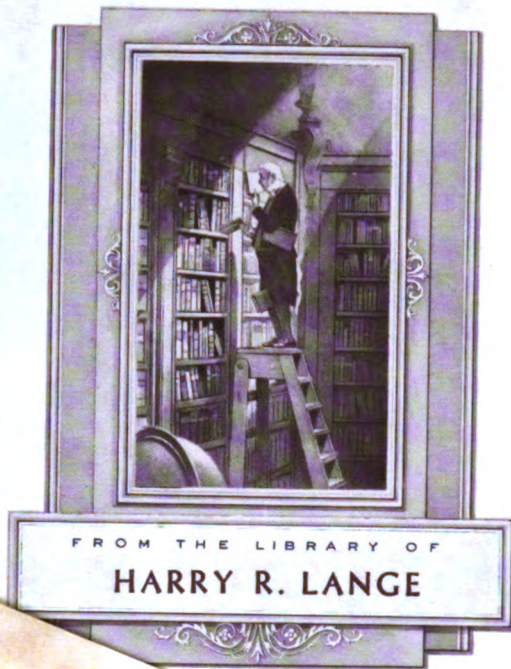
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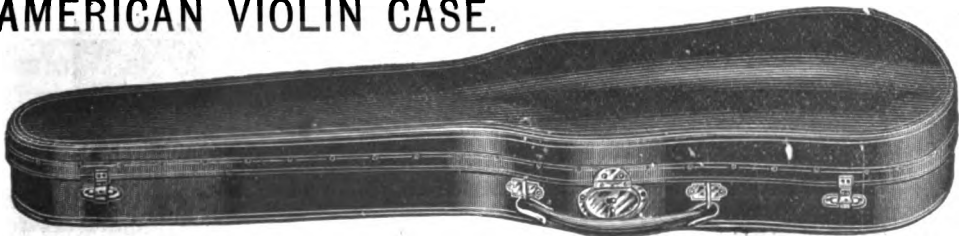
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Violinists at Home.

THE remarkable press boom in connection with the violin playing of Miss MARIE HALL, which is still ringing in our ears, must, I imagine, give pause to those who, in these neurotic and rapid days, have little time to think. All who are passing or have already passed into the sere and yellow leaf of age will be able to furnish many instances of the ultimate depression of a subject caused by over-praising it at the outset. No amount of shouting from the housetops can bolster up a weak cause for any length of time. In the long run most things in this world find, like water, their own, and their proper level.

Far be it from me to seek to depreciate in any way the real and true merits of Miss Hall's playing, which unquestionably exist. Miss Hall, as the latest victim of the craze of which I am writing, and which I deprecate very sincerely, is, so to speak, a very convenient peg upon which to hang my arguments. The fault is not Miss Hall's. It is that of those who unduly and too rapidly rushed her into a position which it appears to me she can only continue to occupy by almost superhuman effort. In recent years no new comer has met with such quick recognition. When Paderewski, later a great lion, first played in St. James's Hall, he played to a beggarly row of empty benches, there being, I have been told, less than one hundred and fifty people in the hall. When Miss Marie Hall first appeared there was hardly standing room in the same hall. Now, candidly, is Miss Hall, on the very threshold of her career—a long and prosperous one, I hope in all sincerity—a greater artist than Paderewski? If not, why this difference? Why now are more press applications only for seats received for her concerts than the one hundred and fifty aforesaid curious folk who went out to greet Paderewski twelve or thirteen years ago?

I mean that now the press would, an they could, occupy one hundred and fifty seats, whereas when Paderewski came one hundred and fifty covered all comers. Is the difficulty a real one? I think not. Injudicious booming has been the means of ruining many a promising career, while it has never once in history placed an artist on his right pedestal. Time alone can do that. He or she who succeeds in a public career can succeed only through "tears and tribulation," through hard work, work, work—for real success, the success which endures I mean, not that which comes with the sun-rise and goes out with the sun-set, comes from within, and there is no royal road to it; the genius and the "mugwump"

have to tread the same path, but of course not at the same pace. If this be generally conceded, and I cannot see how it can be denied,—is it not ten thousand pities that so much over-booming, over inflation—for that is what it amounts to—should occur among so many of our critics who certainly should know better.

As I said, Miss Hall, who is a very clever violinist, is merely a peg. There are others, and others of far riper years, who, too, are the victims of this craze for over-booming. That affair known as the British Music Festival, which I rejoice to hear has been postponed, of which I wrote rather savagely a month or two ago, is another example. We, who are interested, all know our Stanfords and Parrys, our Mackenzies and Cowens, and if the booming goes on, we are likely to know too much of our Elgar. A time will come, I have no doubt, when our Graingers and Cyril Scotts, our Cecil Forsyths and Vaughan Williams's will "enjoy" the boom. Please Heaven it will not be yet— or good-bye for another century to real artistic progress in British music. Miss Marie Hall and the young men, all genuinely inspired by the seriousness, the sacredness, of their calling, will be ten thousand times better for fighting their own battles, for making the rough places in their lives smooth for themselves. Since time was, the giants in the earth have become giants only through toil and trouble, through prodigies of hard work. But they have done the hard work themselves. I pin my faith to the young generation I have named because one and all are intensely hard workers, and though they are all genuinely human, I really think not one would be spoilt or turned one inch from the path he has mapped out for himself by all the booming of all the critics.

But this is a happy accident, and in no sense releases the critics from their responsibilities to hold their hands, to encourage by all fair means, but not so to overpraise that the subjects of the often fulsome adulation become megalomaniac!

Already the *Daily Telegraph* has sounded the note of warning. "Miss Hall's efforts were received with applause so demonstrative and altogether of such a special character that one might consider it poured forth in excess, for what will her enthusiastic admirers do when, as years go on, she becomes a riper and . . . a greater artist than she is at present? They will have no further tributes to lay at her feet, and *may become unpleasantly conscious that at first they rather overdid the thing.*"

To my mind these be words of wisdom, which in a sense were burnt into my thoughts.

(second violin), Mr. Lionel Tertis (viola), and Mr. Herbert Withers (violoncello). The quartet will give its first concert in April. Professor Hess has recently been concert-touring with success in Holland and Germany.

Miss IVY ST. AUBYN ANGOVE, Wessely exhibitor at the Royal Academy of Music, had a very good success at the terminal concert of the R. A. M. pupils just before Christmas. The *Times* speaks of her executive skill as very great, and adds that she "performed the acrobatics of Paganini's concerto with remarkable ease," while the *Standard*, *Sunday Times*, and *Daily Telegraph* all spoke in terms of very warm praise of the real excellence of Miss Angove's performance, the first-named of the last group recommending all and sundry to keep a watchful eye on Miss Angove in the future, for much is promised. The austere critic of the *Daily News* says, "I shall not be surprised if in a year or two, Miss Angove is on the threshold of a very brilliant career as a solo violinist." I trust she may be.

The progress of education is as remarkable as the efforts made to increase it. I have, lying before me at this moment, a long account of a most interesting lecture by the Rev. H. P. James on "Stradivari (*sic*): a working man." The lecture was delivered at Bury, in Lancashire, to an audience of working men, and musical illustrations were supplied by, among others, Mr. Percival Hodgson, who played Elgar's "Salut d'Amour" and an "Air varié," by Vieuxtemps, and, says the paper, "displayed considerable executive ability."

From the *Cork Examiner* I cull the following paragraphs *apropos* of a concert given by the Cork Choral Union in December:—"An instrumental trio, (a) Andante cantabile con variazioni; (b) Allegro con brio (from Third Trio) (Beethoven), performed by Madame Grossi, Signor Grossi and Mr. A. J. Palmer, followed, in which these well-known and talented performers won deserved distinction. The *allegro* particularly was highly appreciated, and the players were recalled." And:—"Mr. A. J. Palmer's violoncello playing has frequently called for praise. He is an accomplished instrumentalist, whose execution and tone are excellent. He is effective without being showy. In (a) 'Cantilene' (Goltermann), (b) 'Danse Magyar' (Squire), which he played on Friday he roused the audience to enthusiasm. An imperative recall necessitated his playing a Gavotte Humoresque by the latter composer. This, too, was warmly applauded."

At the Temperance Hall, Derby, Mr. HAROLD HENRY'S Orchestral Society gave a

pre-Christmas concert. From an account of it from a local paper I quote the following:—"A very pretty Valse Caprice by Mr. Henry was played *con amore* by the band, the composer conducting, and a most enjoyable performance closed with a musicianly rendering of Weber's tuneful overture to 'Euryanthe.' Mr. Henry played as a solo a very beautiful 'Meditation' of his own composition, in which he displayed all the fine qualities as a soloist for which he has long been noted. He was warmly encored, and responded with d'Ambrosio's 'Reverie.'"

Mr. JOHN LAWSON seems to be one of the busiest of men, especially of violin players, for each month I receive a large bundle of programmes of concerts in which he has played. From the present bundle I notice that he has appeared since last I wrote at Old Swan, King's Heath, St. George's Hall, Liverpool; Runcorn and Hope Hall, Liverpool. My congratulations to him. Of his Runcorn concert a local paper says: "Mr. Lawson scored the success of the evening with several finely executed violin solos."

Apropos once more of my question referred to above, a correspondent has sent me the following extract from a letter written by a non-professional friend. As my correspondent says, comment is needless:—

"Have you heard a violinist named Kreisler this year? He was playing at a concert in Dundee a few weeks ago, and we thought him very good."

"I daresay you will have heard Kubelik quite a number of times. He has been here twice; the first time we liked him very much, the second time we were greatly disappointed, and we are not at all keen on hearing him again."

A very fine Schumann programme was presented on January 17th, at the concert of the South Place Society. It included the quartet in A, and the pianoforte quintet in E flat. Mr. Plunket Greene sang the whole of the "Dichterliebe," and Miss Margaret Wild played the "Carnaval." The string quartet consisted of Messrs. John Saunders, Charles J. Woodhouse, Ernest Yonge, and Charles A. Crabb.

Since the above note was written on the Hess Quartet I hear that the excellent organisation has been reaping ripe, fresh laurels at, I think, Wolverhampton and Cheltenham, and is getting into very fine form prior to appearing in London.

From Mr. J. Francis Barnett's report on the recent competitions at the Leeds College of Music, I learn that "brilliancy of execution in rapid passages was very remarkable

in some of the candidates for the senior class violin prizes. Prizes were won by Miss D. G. Spooner (Junior, bronze medal, 1st), and Master G. MacManus (2nd), while Miss C. Robinson was commended. Miss M. M. Tuff won the senior silver medal, Miss M. Neill taking second prize. Certificates in the stringed instrument classes were won as follows:—For violin, Grade I.—Pass: Miss J. Carter. Grade II.—Honours: Miss A. O. Margison. Pass: Misses A. Wormald, E. Hill, Master J. Whitehead. Grade III.—Honours: Master B. H. Bean. Pass: Misses A. Wood, C. Robinson, Messrs. D. Reason, M. Hersfeld, F. Wentworth, N. Broadhead. Grade IV.—Honours: Miss M. M. Tuff. For violoncello, Grade II.—Pass: Miss D. Middleton.

How often we learn that a prophet is not without honour save in his own country. Yet it's truth is not brought home to us every day as in this paragraph from the *Violin World*, a paper published in New York:—"Miss Francis MacMillen, another American girl, has won distinction in Europe as a violinist. She completed her studies in Germany, and appeared with success in Berlin. Last week she made her *début* in London, and scored a distinct triumph. Several managers are after her." Yet it is not many months since a young violinist of precisely similar names—Christian and surname—created a very fine impression in London, and I recollect writing very enthusiastically in these columns about him. Yet all the while "he" was apparently a "she"!!

Miss MAUD POWELL is off to America—by now is there, I think—for a long tour.

From the Cheshire *Daily Echo* of a recent date I learn that Mr. WALTER HAMPSON has held a students' concert with great success. "It was very pleasant," says this paper, "to see young musicians enter with such zeal and spirit into their work as these young people did, and one could see that one of the methods by which the master taught his pupils was kindness. Every little fiddler who sat beneath the bâton seemed filled with anxiety to please the conductor." Bravo. These be great words. Among the long list of performers—far too long to reproduce here—was Mr. Hampson's daughter, a student at the Royal Manchester College of Music, who scored a veritable triumph. Again bravo—and to all concerned.

GAMBA.

THE Boston Symphony Orchestra is playing a new symphony in D minor by Ernst Dohnanyi, the Hungarian pianist. The work shows a keen sense of instrumental values, and the orchestration is full of fine effects.

COLLEGE OF VIOLINISTS.

THE examinations have now been in full swing since the 1st of December, and, taking the average playing, there is an improvement. At the examinations in London on Dec. 8th, held at the Birkbeck Institution, there were several candidates who showed remarkable promise, especially those for the degrees of Associate or Licentiate. The playing test for both these degrees is in no way easy, and is not lessened by the ordeal of performing before such artists as Prof. Wilhelmj, Chev. Ernest De Munck, Messrs. J. Jacques Haakman, Gordon Tanner, Leonard Fowles and Basil Althaus, besides a numerous audience of lovers of the violin, who always congregate and take a lively interest in the proceedings. Many, it was noticeable to remark, remained in their seats the whole of the day. We understand that so numerous were the applications that a second London exam. is to take place early in February.

There is one particular in which these examinations stand apart from all others, and that is, that violin players are examined by violinists, and there no doubt exists a sympathy between examiner and candidate, which was plainly shown on this occasion by the friendly and courteous attitude of each individual examiner to the numerous candidates who presented themselves. The greatest patience was shown, especially to those who suffered with extreme nervousness. The few kindly words given reassured them, and enabled them to do better justice to themselves. Another item of importance is the fact that, without exception, all the candidates' violins are tuned for them by one of the examiners, and any deterioration of pitch during the examination is immediately rectified. Of failures, of course there were several—some caused by insufficient preparation, others by an over-estimated ambition in attempting too high a degree, and some sheer nervousness.

Such an examination as this is of vast use and importance to the student, for the marks' card—of which a copy is always obtainable—shows all the defects and shortcomings, or otherwise, as the case may be. For instance, in order to enable a candidate to pass in the Senior division, it is necessary to obtain 75 marks out of a possible 100, which are divided as follows:—For the actual performance of the chosen solo, 12 marks; for exercise playing, 12; scale playing, 15; sight reading, 10; bowing, 5; intonation, 5; style and tone, 6; and paper work, 10. For the intermediate grade known as Graduate:—Solo playing, 15; exercise, 15; scales, 15; bowing, 6; intonation, 6; sight-reading, 6; *viva voce*, 6, which includes questions on musical notation, time signatures, and the general rudiments of music; and style and tone, 6. For the Junior grade, of which there are three progressive stages, the marks are awarded thus:—Solo, 15; exercise, 15; scales, 15; bowing, 8; intonation, 10; style and tone, 6; *viva voce*, 6. By this method, the growth of any mannerisms, bad bowing, or defective intonation, is at once arrested, and the serious candidate, having obtained unbiased expert opinion, will know exactly how to act in the continuation of study. Mr. Basil Althaus, the director, informed us that it is a noteworthy fact that the unsuccessful candidates invariably try again, and in most cases with the desired result. He is of opinion that a word of timely advice to young students from an outside source is highly beneficial.

The new Syllabus, which is now ready, contains the announcement of Two Exhibitions, value £6 6s. per annum, which will be paid to the professor of the successful candidate as payment or part payment of a year's fees. These exhibitions are awarded to the successful candidate for the degree of Associate who obtains the

highest number of marks during each bi-annual examination. The first of these exhibitions will be awarded at the end of the Summer examinations. All exhibition holders will be required to play before one of the Board of Examiners at the end of six months, that they may judge and report on their proper progress. The age limit is twenty-one years. The arrangement appertaining to these scholarships is exceptional, for the professor who has so carefully prepared his pupils need have no fear of losing them.

Another feature of the new edition of the Syllabus is the Teachers' Section, which provides for a special examination for teachers. The tests enumerated are those which any experienced teacher will feel qualified to pass without any additional work. These special diplomas will be of great assistance to the large body of pioneers of violin playing.

The following is the Pass List to Jan. 15th :—

LICENTIATE.—Chas. Bailey, London; Mary Drayton (honours), London; Katie Holloway, London; Daniel Miller, Glasgow; Bernard Reillie, London.

ASSOCIATE.—Marguerite Bamberg (honours), London; Nora Corbey (honours), London; David Durney, Glasgow; Frank Farthing, Sunderland; Walter Francis, London; Harry Hartley, Burnley; Dorothy Kersting, London; Irene Lane (honours), London; Violet Lund, London; W. J. Matthews, Bridgend; Maggie McLachlan, Glasgow; Edith Norton, Watford; Denis O'Sullivan, Dublin; Harold Scott, Burnley; John Smart (honours), Glasgow; Arthur Squires, London; Winifred Weekes, St. Leonard's.

GRADUATE.—Dorothy Althaus (cello, honours), London; Jessie Beer, Edinburgh; Vera Billing, Plymouth; William Butterworth, Burnley; Annie Cruikshank, Edinburgh; Robert Dickson (honours), Glasgow; John Evans, Swansea; Gertrude Foley, Worcester; David Goldston, Glasgow; John Harley, Falkirk; Alice Hartridge, London; Eugenie Holloway (honours), Bletchley; James Keane, Dublin; Leonard Leeson, Dublin; T. E. Moore, Hull; Constance Newell, Watford; Thomas O'Toole, Dublin; Maud Starkey, Watford; Victor Suhr, Brighton; Lizzie Thompson (honours), Burnley; Joseph Williams, Merthyr.

THIRD GRADE JUNIOR.—Ivy Abbott, Bridgend; Ruby Abbott, Bridgend; Olive Beddome, St. Leonards; Albert Dickson (honours), Glasgow; Dorothy Doland, London; Ethel Eatley, Watford; William Francis, Bridgend; Hyam Freedman, Bridgend; Eleanor Gibbs, London; Margaret Lloyd, Swansea; Percy Lowther, London; Alex. McCall, Glasgow; John McCall, Glasgow; Hazel McHinch (honours), London; Harry Pritchard, Barrow-in-Furness; Madge Rhodes (honours), St. Leonards; John Rorison, Barrow-in-Furness; Marjorie Shepherd, St. Leonards; Walter Shuttleworth, Worcester; Lucy Stevens, London; Richard Taylor, Barrow-in-Furness; John Watson, Glasgow; Dot Whitworth (honours), St. Leonards.

SECOND GRADE JUNIOR.—Frank Arian, Merthyr; Thomas Braybon, Brighton; Gladys Castleman, Bletchley; Ernest Doble, Bridgend; Mary Downie, Glasgow; Bernard Evershed, Brighton; Nellie Field, Worcester; Eva Godley (honours), Brighton; Bessie Hall, Bristol; Innes Hargreaves, Bletchley; Madge Innes, Glasgow; Herbert Isaacs, Bristol; Mary Keegan, Dublin; Phyllis Kidner (cello, honours), Hendon; Stanley Lyddon, Bristol; Amy McLernon, Bletchley; Harry Nicholson, Watford; Barrs Partridge (honours), Worcester; Douglas Prentice, Bristol; Oscar Roberts, Brighton; Maud Roos, London; Norman Smith (honours), Brighton; Gwendolen Weatherhead, Bletchley; Gordon Bridge, Worcester.

FIRST GRADE JUNIOR.—Bessie Branwood (honours) Bletchley; Harold Brodie, Alexandria; Inez Brown Bletchley; Lawrence Cotter, Merthyr; Kathleen de Gannius (honours), Bridgend; Edward Godfrey, London; Leonard Hanson, London; Christine Hardy, London; François Holloway (honours), Bletchley; Herbert Holmes, Newton Abbot; William Jordan, Glasgow; Patrick Lafferty, Glasgow; Suzanne Legigan (honours), London; Marcella Macan (honours), London; Helen McFarlane (honours), Alexandria; Arthur Morris, Barrow-in-Furness; Tom Mortimer, Bristol; George Muir, Glasgow; John Murphy (honours), Barrow-in-Furness; Ernest Palmer (honours), London; James Peters, Alexandria; Grace Pringle, Alexandria; Edward Quin, Glasgow; Edith Rolfe, Bletchley; Henry Rowe, Newton Abbot; Alexander Shand, Alexandria; James Slowey, Glasgow; Kate Sweeney, Alexandria; Gwladys Thomas, Swansea; David Walls (honours), Alexandria; Jeannie Wren, Falkirk; Brena Yells (honours), Hendon; William Knox, Glasgow.

The Editor's Table.

Music, Books, etc., intended for review, should be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

Music: The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4), fairly easy; (5), moderately difficult; (6), difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists.

FROM MESSRS. AUGENER & Co.

Minnelied for violin and piano by J. L. Roeckel (6). *Twelve Caprices* for two violoncellos by A. Franchomme. Book I. contains the first six. They are evidently intended for master and pupil, as the first 'cello part is far more difficult than the second, also the second part has the first part written over it. There is plenty of interesting study to be found in them. First 'cello (8) second (6).

Ballet Album, being a collection of dance movements from the various operas, arranged for violin and piano by F. Hermann. Vol I. contains "Air de Ballet" from Meyerbeer's "Robert le Diable," the Ballet music from Rossini's "William Tell," the Bolero and Tarantella from Auber's "Masaniello" and the Bohemian Dance from Meyerbeer's "Le Prophete." A splendid book for home playing, especially where music of the lighter vein is preferred (6).

SONGS WITH VIOLIN OBLIGATO.

From time to time we have many enquiries for good songs with good violin obligato. The well-known ones, such as Braga's beautiful *Serenata* and Bach-Gounod *Meditation*, will no doubt remain fresh for many long years—but the world is ever on the alert for something new, so it is with great pleasure we recommend the following, all of which can be obtained, in three keys, of MESSRS. GOULD AND CO., 25, Poland Street, W.:—*A Song of Venice*, words by Ed. Oxenford, music by Chas. H. Fogg, a delightful song. *The Vales of Arklow*, by Leslie Stuart, a song of solemn order. *Dreamland Voices, Those Memories Divine, The Hope of Years*, all three by that favourite composer, Angelo Mascheroni. *Farewell to Summer and Memories of the Heart*, by Noel Johnson; the obligato to both these songs can either be played by violin or 'cello. *All the While*, by Lovett King, is exceedingly charming; and *The Fairest Flower*, by F. W. Sparrow, is also another gem.

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SELECTED VIOLIN SOLOS, AND HOW TO PLAY THEM.

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Continued from page 173.

SECTION I. LETTER A.

ELEMENTARY.

"Valse," by Siegfried Jacoby (Gould and Co., 2s. 6d.), is an excellent "first piece." A little more difficult is the "Scherzo" by the same composer (Gould and Co., 2s. 6d.), there being more variety in the bowing.

"Blquette," by Guido Papini, Op. 57 (Chanot, 3s.), is one of the best examples of this composer's works for easy and melodious pieces.

An album of "Six Simple Pieces," for beginners, by Therese Polonaski (Gould and Co., 1s. net), are evidently written expressly for children. The six pieces are entitled:—No. 1, "Mélodie," an Andante in G, composed of minims and semibreves; No. 2, "Au Revoir," in F major; No. 3, "Chant Villageois," allegro moderato, in C major; No. 4, "Endors-toi," andante in G; No. 5, "Regret," in F; and No. 6, "Invocation," a pretty waltz movement in D. Altogether a nice little book of pieces for the juvenile performer.

LETTER B.

(Easy, in 1st position.)

"Petit Air Varié facile," by F. Aerts (Cranz and Co., 4s.). A most encouraging piece for the young student. A short Introduction leads to a very pleasant "Thème," followed by a variation in triplets, and the Finale. The notes lie well under the fingers, and the bowing is plain and easy.

"Topsy," Danse Negre, by Guido Papini (Bosworth and Co., 1s. 6d. net). Not only is this a pretty piece, but also affords an opportunity for the practise of the dotted note, separate bows. These dotted notes should be played quite at the point, and always short and crisp. The expression marks are few, but of great importance, especially the accents which occur on the second beat.

"Andante Religioso," by Charles Duret (Chanot, 4s.) It is seldom one meets with a piece of such a pathetic nature so easy of execution, that is to say, as regards the actual fingering and bowing; the difficulty of course lies in the interpretation, and it is such a piece that helps the professor to find out the musical capabilities and instincts of his pupil.

It is quite worthy the attention of the more advanced player, and makes a good solo with organ accompaniment.

LETTER C.

(Easy, using 1st and 3rd positions.)

"Dance Villageoise" (May Pole Dance), by André La Tarche (Cary, 2s. net). As the title implies, this piece is of the lively order. The first four bars of violin part:—



The third and fourth bars are better played as marked in quotation, and not separate bows, as in copy. The bowing throughout must be light.

A charming and artistic "Berceuse," by J. Jacques Haakmann (Charles Woolhouse, 4s.). As in all this composer's works, the bowing and fingering is most explicitly marked.

"The Gay Toreador," a Bolero by A. Maurice Volti (John Blockley, 4s.). Brilliant, easy, melodious and effective describes this piece.

"Passepiéd," by Moszkowski, arranged by Franz Ries (E. Hatzfield, 2s.). A piece that is a general favourite.

"Chant d'Amour," by Wm. Back (Swan and Co., 2s.), is a pleasing melody, chiefly confined to the G string, and most useful for acquiring the use of the first and third positions.

SECTION II. LETTER D.

(Moderate, not exceeding the 3rd position.)

"Concertino," by L. Janza, Op. 54 (Cranz and Co., 1s. 6d. net). Nothing can be better in the student's early training than compositions of this kind, especially when written so carefully, and with the evident purpose of furthering their progress. The three movements—Allegro moderato in D, Roco adagio in F, and the Rondo in D—are all melodious, and never once overstep the bounds of plain bowing and fingering; all tends to the enlargement of tone and style, and in every way is extremely helpful. It can be highly recommended for students' concerts, and, moreover, an orchestral accompaniment can be obtained.

Schubert's beautiful "Ave Maria," arranged by Richard Hofmann (Jul. Henr. Zimmermann). This arrangement, which is in D, is all that can be desired.

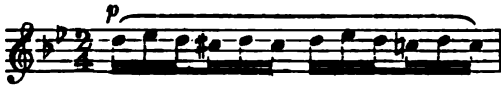
Moszkowski's "Sarabande," arranged by Franz Ries (Hatzfeld, 2s. net). A piece that requires breadth of tone, the slow tempo giving plenty of scope to display the player's powers in this direction. It is in every way suitable for music in church.

Bright and lively is the "Polish Dance," by Richard Hofmann (Zimmermann, 3s.). The dotted notes must be played very neatly—not too short, but just sufficient rest between the dotted semiquaver and the demisemiquaver that follows to make it bright and distinct.

LETTER E.

(As far as 5th position.)

"Capriccio," by C. Bohm (Bosworth and Co., 4s.). This is more of a Moto perpetuo, the semiquaver triplets carrying out the melody right through, as in first bar:—



The arpeggios in the major are very effective, and if the whole piece is taken at a good speed one has a capital little solo, especially suitable as an "encore piece."

"Bourrée," by Edgar Haddock (Schott, 4s.), requires a strong bow arm. In the repetition of the first strain we have:—



These chords must be played with a bright and swift stroke, gripping the strings well before attacking them. More difficult are the chords in the minor:—



which must be treated in a like manner, and played with repose.

The "Mazur," by E. Mlynarski (Bosworth and Co., 6s.), is a well-known solo, and has delighted many thousands of people—both listeners and players. It is a splendid solo, and is suitable for all classes of concert work. There is no occasion to exceed the third position, and the fingering does not call for any amount of technical skill—the difficulty lies in the brilliancy of execution and the quality and quantity of tone required.

LETTER F.

(Difficult as regards expression.)

"Americkanisches Ständchen" (Minstrel Serenade), by Maurice Arnold, Op. 32 (Breitkopf and Härtel, 4s.), makes one of the sweetest little solos possible.

The "Sonata in A," by Niels Gade, Op. 6 (Breitkopf and Härtel, 3s. net). This is a most interesting work for both piano and violin. In the andante the following continuous passage occurs:—



and care must be taken to play it equally and at the same time *pianissimo*. In all three movements great delicacy is required.

Another well known solo is the Second Mazurka of Wieniawski, "Kuyawiak" (Augener, 1s. net), in which the three and four note chords take such a prominent part. The general fault is to play them too quickly, and also too harshly. The first two bars will be sufficient to explain:—



Do not commence these chords too near the heel of the bow. Place the bow well on the strings and make a quick and decided stroke with as much bow as you can comfortably manage. If too short a bow is used, the chords sound hard and dry. The semiquaver following the first chord should be short and distinct, with very little bow. In the "grazioso" movement it is advisable to slacken the time a little. The harmonics at the end, and which make such an effective finish, should not be hurried until the chromatic scale, and the last chord is better played pizzicato.

SECTION III. LETTER G.

(Using all positions.)

"Bohémienne," by Henri Vieuxtemps, Op. 40. One of the solos by this celebrated composer that has not been played to death. As a solo it can well be recommended. In the opening Lento in D minor there is every opportunity to display good tone and expression, and the presto which follows thus:—



supplies the brilliant element necessary for a concert solo.

"Saudade" (Larme d'amour), by Guido Papini, Op. 40 (Chanot, 4s.), makes a beautiful drawing room piece. The plaintive melody appeals to the emotional player, and the working up to the grand climax, which occurs some sixteen bars before the end of the piece, is very fine. With study and proper attention to the excellent fingering and phrasing given, the player can count on this as one of his most effective solos.

"Tarentelle," by N. W. Galkin (Zimmermann, 4s.), a brilliant piece which requires the "spring bow" for all the staccato passages. The most difficult part is towards the end:—



in which it is necessary to keep in the seventh position, and the similar passage which commences on the high C, in the ninth position.

"Les Fileuses," by Jenő Hubay, is one of those delightful fantastic pieces so well known to this composer; the Hungarian element is not so prevalent as in most of his other works. The first difficulty that presents itself is the bowing, which must be the spring bow (*sautillé*) throughout the first part, and the melody well brought out, as indicated with the accents, thus:—



In the Andante movement in G minor, great attention must be given to the crescendos as in second bar, thus:—



There is a good deal of repetition of this phrase, and unless the expression is of an emotional kind, it is apt to get monotonous.

"Andante Romantico," by Guido Papini, Op. 90 (Chanot and Sons, 5s.), is a fine solo, and only wants to be known to be admired. It is free in style, and some of the passages, especially those in octaves, will require careful

study. It is of a dramatic character and requires a player who has command of a good tone, and is possessed of that artistic feeling that alone can give this composition a just interpretation.

LETTER H.

Concert Pieces.

Six Concert Pieces by Ferdinand David (Breitkopf and Haertel, 5s. net). The six pieces are of a similar type, but make a splendid choice of real violin music. The violin part alone contains fifty pages. No. 1, Introduction and Variations, Op. 6, on the well known Russian melody:—



with four variations. No. 2, also Introduction and Variations, Op. 11, is founded on the following:—



and has five variations.

The third one, Op. 15, with a similar title, differs very little from the first two, with the exception of the melody, and perhaps as concert solos they are rather out of date. I should rather recommend them for acquiring freedom of style, for in this particular they are first rate, these three numbers, with their variations, containing nearly every variety of bowing, together with the graceful and explicit fingering so celebrated in the school of Ferdinand David.

No. 4, the "Andante" and "Scherzo Capriccioso," Op. 16, will ever be fresh and acceptable to the soloist, and is the best known of this composer's work. In the "Scherzo" the octaves:—



are best played near the heel of the bow, making this expression fall on the first of each three notes as marked <>

In the part commencing:—



the semiquavers must be played very lightly, and at the same time the tone in the melody must be good and round. Do not let the semiquavers, which form part of the accompaniment, be too prominent.

In the part



the five staccato notes should be played *ricochet*.

The chromatic descending scale from the high E can be fingered with the fourth finger as far as the D, third position.

No. 5, Concert Variations, Op. 18, and No. 6, Introduction and Variations, are of the same type as those already mentioned, and are excellent.

LETTER I.

(*For Virtuosi.*)

"Concerto," by Charles Lipinski, Op. 21 (Breitkopf and Härtel, 1s. 6d. net). This concerto is known as the "Military." Though rarely heard in the concert-room now-a-days, it is an interesting work and excellent study, especially for advanced technical difficulties, such as double harmonics. In this edition all necessary fingerings are plainly marked.

The "Third Concerto" of Bernhard Molique, in D minor, Op. 10 (Breitkopf and Härtel, 1s. 6d. net). The present edition has been edited by Henri Petri, and leaves nothing unexplained as regards the phrasing. It is a fine work, and well worthy the attention of all artists. It will be remembered that the composer was the master of the late J. T. Carrodus. From a technical point of view it is not so difficult. Its purity of construction commands the finest instincts of players.

(*To be continued.*)

JOSEPH GUARNERIUS, HIS WORK AND HIS MASTER.

BY HORACE PETHERICK.

(*Continued from page 167.*)

ALTHOUGH the effects obtained by this method on many of the violins of Giuseppe Guarneri were so striking, it was not his invariable rule to use the almost colourless undercoat or priming, over his richly figured sycamore; at times the first coating was a degree warmer, or more approaching an orange tint, than at others. This may have been almost

accidental, or done with some amount of indifference as to the precise heightening of the colour. Acting on the "spur of the moment," or the humour occasioned by the surrounding circumstances, seem to have been so often attendant upon Giuseppe's work as to almost appear as his regular habit. The part of his career now under consideration would—without doubt—show further and strong evidence of this, if at any time a few more specimens came to light; that many are still existing and likely to come under inspection at any moment, has been proved over and over again by instances of other makers of the time.

There is no particular date which can be, with any degree of certainty, or even great probability, pointed to as the moment of Giuseppe's departure from what we may call his early middle period into that in which there is scarcely a trace of the influence of his teacher, Gisalberti.

That it was a rather rapid transition, and not a very slow development, we may reasonably conclude from the several, if not many, different changes in the treatment of minor details during the progress of construction.

Our attention is firstly drawn to the absence in his earliest work of the peg at each end of the back. The makers whose habit it was to insert this, appear to have mostly, if not always, inserted them in the front as well, but in this position they are not easily discerned, many having been cut through or withdrawn by repairers, and the holes filled up.

From all that can be learnt upon examination of a very large number of Italian instruments, including the three sizes, as to its purpose, it was inserted for holding each table in position while some finishing touches were put, especially round the edges. That many makers of eminence did not use this little peg for steadying matters during the progression of the work, is neither for or against the appropriateness or advantage of its use.

Gisalberti does not seem to have been favourably disposed towards its use, that is on the back. Repairers and dealers have, however, in some instances, noticed the absence, and knowing full well that the great lawgiver, Stradivari, was in the habit of inserting two in the position, have with most dutiful intention supplied the deficiency.

The insertion of the peg by Giuseppe seems to have become a regular habit from this time, as in his latest works in good preservation it is seen. It may be remarked, however, that different to what might have been expected of a maker of such bold individuality, it is not large, but under the average size of those inserted by other makers, and so managed as

regards colour and neatness of its setting as not to draw attention.

The next is the manner of affixing the side linings, already noticed in detail; the use of varnish of deeper or stronger hue than was hitherto his custom and that of his teacher, and the manipulating or affixing it in such manner as would enhance the general effect.

Further the variation or uncertainty in the modelling with its many subtle curves; much care is taken to avoid more than a very moderate rise, in fact, during the whole of his career, Giuseppe Guarneri was not inclined to any sort of full modelling. If his fancy occasionally was for a slightly deeper channelling, with more emphatic rise inwardly, the central elevation was low and coming quite within the term, as generally understood, flat model.

The designs of the soundholes begin to show signs of some outward influence from what was going on around. In the very early period they were upright, with a fulness of the lower portion, and with such character as might have struck critics of the time—of which there was probably a plentiful supply always at hand—as being of a different caste to the usual Cremonese school, with its clear indications of Amati origin, and in which there was some substratum of truth.

Coupled with the inclinations of the upper part toward the central line of the table, there is perceptible a desire for better proportion, the lower wings are very slightly hollowed. In this particular Giuseppe was strict in his habit, so much so, that it is very doubtful whether he ever cut any soundholes with an emphatic hollowing; when it is present, close scrutiny may be rewarded by the discovery that the work has been under revision by some modern would-be improver having the idea of making it more complete.

Yet another detail in which some alteration is made, although but a trifle in itself, may be noticed, that of the junction of the ribs at the corners as seen outside, which is less sharp and more in unison with the work done by the contemporaneous liuteros of the place.

It has been noted previously that Gisalberti's fancy was for a comparatively sharp angle at this part, in the manner of Lorenzo Guadagnini, and other makers of lesser renown.

In none of Giuseppe Guarneri's work, early or late, is this treatment followed out with exactitude. His desire to work on a different system was shown at once when leaving his teacher.

At no time does this part appear to have been finely finished or squared off with mechanical neatness. Just enough of this for general

effect was what he seems to have been pleased to act up to as a rule. The middle rib, after being fixed in position, has each end, on the inner side, shaved off, continuing the external hollow of the corner block to the extreme corner, or point. The full thickness of the lower and upper ribs is retained all along, and when pressed into position—the length being sufficient to allow of some projection beyond the middle rib—it is afterwards pared down; this makes, if well done, an invisible junction. There was nothing new in this, it being the common practice of the Amati school generally.

His old manner of securing the neck to the body of the violin does not appear to have been altered. All those that have come under my notice in sufficiently original condition, have been treated in the same way, thus, the upper ribs have been made of one piece continuous all round, and before closing up the violin finally, a flat headed nail has been driven through the block into the lower portion, or root of the neck.

During this period there is no special or radical change in the treatment of the scroll, boldness is a quality present from first to last. Notwithstanding the fact of the influence of Gisalberti being present for the whole of the first half of the working career of Giuseppe Guarneri, there is the stamp of individuality of thought and desire for progress.

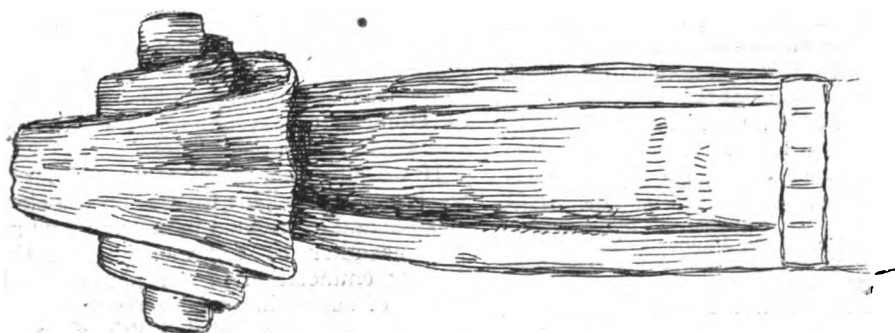
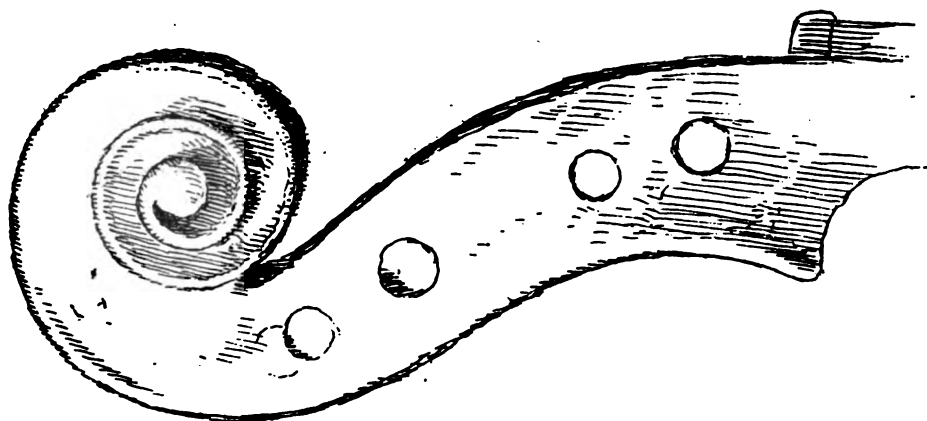
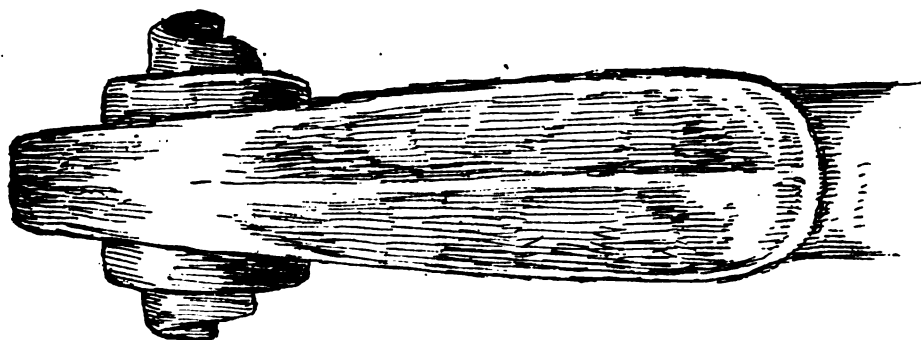
The first turn, or the ear, as it is termed, at all times invariably commences high up, and is well and openly gouged. The back down to the shell differs, some being broader than others, all being somewhat roughly hewn out and the majority shallow. The width is slightly greater as the lower part is reached; this is so with the scroll of Mr. Kirkhope's Joseph Guarnerius, illustrated herewith.

The foregoing alterations, modifications, or improvements as they may appear to the student of Giuseppe's work, although, perhaps, not the thought of a day or week, seem to indicate that there was some outside influence, and that they were not from intuition or the outcome of individual thought and effort at improvement.

There was no reason apparent to us why Giuseppe Guarneri, after leaving Gisalberti's studio for one of his own, should not have continued—as large numbers of other liuteros did before and after him—to work on the same lines as his former master, with contentment and as much ease as circumstances allowed.

Assuming there is good ground for the supposition of outside influence, we will look around for a possible, or consistent source.

We have no knowledge whatever of the



VIEWS OF SCROLL OF MR. KIRKHOPE'S JOSEPH GUARNERIUS.

exact spot in Cremona where the young liutaro, Giuseppe Guarneri, or as his latinized name on his tickets runs, Joseph Guarnerius, first commenced business as a master. It is within possibility that when Gisalberti left Cremona for Parma—he was working there in 1716—his young pupil and follower may have continued the business with the same style of work.

If this was really the case, he may have continued working industriously at many designs which are lost to us through the accidents of usage and other causes.

The position of "the house of Guarneri," which may be assumed was that of "the great Joseph," is well known to people of the present day; it formed a portion of the block of houses in which were included those of the Stradivaris, Bergonzis, Ruggieris, and the Amatis. It was nearly at the corner, and in a line with the first two. Joseph Guarnerius, as we call him now, was, in the latter half of his working career, in the heart of the centre of violin making of Cremona, and which had by that time been established for over a century.

I think it will be readily granted that there is very little likelihood of the young Giuseppe Guarneri opening new premises and commencing business at such a spot at once after his separation from Gisalberti. A very bold proceeding, such as could only be equalled by a young man of the present day immediately after the termination of his apprenticeship in some outer portion of London, starting on his own account within a door or two of one of the largest and oldest established firms in the heart of the city. If we concede to there being some possibility at the present for a novice with plenty of capital at his back, there was still less in the times we are talking of. On the other hand, if we suppose the liutaro, Giuseppe Guarneri, to have been working for many years up to 1720-30, he may have industriously accumulated capital enough to enable him to take a place alongside the dignitaries of his craft, and be in closer touch with the kind of patronage he was enjoying and ambitious of extending.

Falling in with this is another hypothesis concerning his working at this spot.

(To be continued.)

—
We have pleasure in congratulating Miss M. G. Brookes of Duckinfield, a pupil of Mr. Harry Whitfield, who has not only gained the degree of Associate of the College of Violinists, but also the first prize at the Blackpool Musical Festival Violin Competition. Mr. Whitfield is a clever and rising teacher, and we hope to hear of him and his pupils again.

A COMPLETE COURSE OF INSTRUCTION IN VIOLONCELLO PLAYING.

By ARTHUR BROADLEY.

(Continued from page 177).

IN a pamphlet entitled "Advice to the Composers and Performers of Vocal Music, London, 1727," a translation from the Italian, appears the following:—"An excellent voice, fine taste, and the power of singing perfectly in tune, which is the effect of a nice ear, are gifts which nature bestows but on few, and which, if improved and perfected by study, will render all the other qualities necessary to form a finished singer comparatively easy. The principal among these are, exact time, a distinct expression of the words, the power of firmly and steadily sustaining the voice, and the capacity of entering fully into the spirit and design of the composer; to which may be added the characterizing, or embellishing, the composition with the appropriate graces, and some others of less account. If these necessary qualifications are not managed with judgment, without which neither nature nor art can be brought to perfection, the consequence will be, that our best performers will be but indifferent, and the indifferent, intolerable. It is this good judgment alone that can direct us to the best management of the voice, and the due improvement of our taste, so as to give every song with its own appropriate character—to be gay or languishing, sparkling or severe, as the composition requires. To sing in time and tune is, of course, indispensable; it is the life and soul of the art; without these all the embellishment in the world is but wasting the breath in vain.

"There are other important parts of the management of the voice; such as binding together the notes firmly and decidedly, or uttering them with lively and peculiar distinctness (expressed by the Italians in the terms *legare* and *staccare la voce*); both are graces agreeable in their way, though directly contrary to each other, and nothing but good judgment can direct the singer how to use them properly and appropriately; in other words, according to the true character and design of the composition: the finest graces and cadences are in themselves but *noisy trifles* (the *nuga canora* of Horace), unless employed in this spirit, and according to these rules."

If we substitute the word "tone" for voice, we have an excellent treatise on the elements of style and expression in instrumental music. Let us alter as follows: "Exact time, a distinct enunciation of the phrases, and the power of sustaining where necessary a tone of equal power"; added to this, we have the

"capacity of entering into the spirit and design of the composer." All this can be taught. If a pupil has a fine ear, a course of instruction under a good teacher will give him the remainder; but when he has learned all this, he must then clothe his performance with some of the originality about which I am always writing. The other day I came across a criticism of the great Dr. Joachim which is well worth republishing. Speaking of the Doctor in quartets, it says:—"His interpretations are still matchless in this particular branch of the art. Bar after bar contained those touches of genius which defy imitation. Dr. Joachim's phrasing is not of that artificial kind which is the outcome of careful bowing and fingering marks; it is always individual in feeling, a revelation of the artist's own mind which can be felt, but which the critic feels to be outside all possibilities of descriptive analysis. Perhaps when the poets are tired of wine, women and roses, they will turn to great creative interpretations of musical works as an inspiring theme."

Would that we had more such critics, the craze for Paganini impossibilities would soon die a natural death. It would be considered a much finer feat to give an intelligent rendering of a Beethoven or a Brahms sonata, especially if the reading was teeming with individuality and life; than it is to play a Paganini piece an octave higher than it is written, or if written in single notes, torture the audience by playing it in octaves. But I am afraid acrobatic feats will always remain; unfortunately for music, the acrobat does not run any risk of breaking his neck as he of the circus does in his attempts to "loop the loop." In listening some time ago to one such attempt at an impossible performance, I recalled the well-known incident of Dr. Johnson. "Dr. Johnson was observed by a musical friend of his to be extremely inattentive at a concert whilst a celebrated solo player was running up the divisions and sub-divisions of notes upon the violin. His friend, to induce him to take greater notice of what was going on, told him how extremely difficult it was. 'Difficult do you call it, sir?' replied the Doctor. 'I wish it were impossible.'" I must caution the young player against the modern craze of trying to imitate the style of Paganini. Happily on the 'cello we have few such modern imitations of the weird Italian. Violoncello virtuosos, whatever they may do in the line of playing Beethoven's or Mendelssohn's violin concerto on the 'cello, have at least confined their efforts within the four walls of their own study; but the tendency is to try and drag the 'cello to the same virtuosic debasement, which

the violin has arrived at in the hands of some of the modern followers of Paganini. If one reviews the careers of our greatest musicians, it will be found that, with the exception of Paganini, those who made a lasting reputation, did so by playing great works, not clap-trap.

The list of pianists, vocalists and violinists is much too long to quote, but there are two names I would like to mention—the names of two of the greatest 'cellists who ever lived, Lindley and Piatti. These men made a reputation, but, more difficult than this, they sustained one for more than half a century. It is no easy matter to keep before a critical public for year after year, and I am afraid many of our young virtuosos will—if they be spared—find that something more than mere technique, "icily regular, splendidly pure," as one critic puts it, is demanded of them. If my reader intends to make a great artist, he must give "great readings of great works," works which, besides showing off the virtuosity of the performer, also give him an opportunity of exhibiting his interpretative power. The early Italian essay from which I quote lays great stress on a proper management of tone, legato, staccato, and various graces in order that they may be used properly and appropriately, according to the true character of the music. Beyond this, I would like my pupil to cultivate—shall I say his mannerisms? Well, so be it; not, however, any exaggerated methods of shaking his head or body—our big players do indulge unconsciously in such movements, but these are only studied and copied by the mountebank, not by the artist. The mannerisms I wish my pupil to cultivate are the special distinctions of "style" which come to him of their own accord. What is it? a peculiar method of attacking the notes, quite individual? not displeasing! Stick to it, and cultivate it. Use this, and any other peculiarity which you notice in your own playing, sparingly. Do not let your teacher tame these little eccentricities of genius; they will be the making of you one day. The mountebank in imitation of Paderewski, raises his hands until he knocks his knuckles against the projecting brackets of the piano—what Paderewski does unconsciously and the audience marvel at—his weak imitator burlesques to his own discomfort, and the amusement of his hearers. My pupil must know his own limitations—if Herr Hugo Becker, or Haussmann can use with success the whole length of the bow for certain passages—it is not to say that every artist should attempt it. There is a great difference between the grand, broad, almost too forcible trombone-like tone of Haussmann,

a player who with ease seems to use six inches of bow for the quickest note; and the fine delicate technique of Popper, whose bow hand seems scarcely to move in such compositions as his "Elfentanz," or "Spinnlied." Choose then the garment which fits you, both in the matter of technique, tempo, nuances, and compositions. Do not study a work if you cannot throw your whole soul into it, and **remember you can put your soul into technique if it is of the right kind. Life is too short,** and competition too keen to study everything which is written, even for the 'cello. Try to know as many works as you can—either by hearing them, or playing through them at sight; but before you decide to waste a month, or even a week, in practising a work, decide whether it is worth your while to waste your time on it. Now-a-days the general public are critics, and they require every effort to be one's best, and every work played to be given a distinctive and original reading.

(To be continued.)

THE VIOLIN.

SOLO PLAYING, SOLOISTS AND SOLOS.

BY WILLIAM HENLEY.

PART II.

(Continued from page 175.)

1654.

Andreas Freydig. Born 1654. Died 1718. Lived at Wien.

1656.

Gervase Littleton. Lived in Oxford about this period.

1657.

Giuseppe Torelli. Born at Bologna, 1659. Died at Anspach, 1708. He is universally regarded as the creator of the Concerto Grosso. His music is invariably engaging and delightful from the first to the last bar.

Op. 8. Concerto for two violins and piano (Augener). Allegro ma non Troppo—♩=96. Adagio—♩=69. Andante—♩=92. Allegro—♩=100.

Giovanni Battista Bassani. Born at Padua, 1657. Died at Ferrara, 1716. Supposed to have been Corelli's teacher, but considering the date of his birth is later than his surmised illustrious pupil, the fact is mentioned with incertitude by the majority of biographers. I do not know of any of his compositions, nor if he ever published any.

1658.

Henry Purcell (composer). Born in London, 1658. Died in London, on Novem-

ber 21st, 1695. Organist of Westminster Abbey in 1679. For St. Cecilia's Day, in 1694, he composed his immortal "Te Deum" and "Jubilate."

Sonata in G minor (Simrock). Adagio—♩=56. Moderato—♩=92. Adagio—♩=84. Vivace—♩=84.

This work is simple but equally exquisite. It must have been written in one "frame of mind." For clearness and simplicity of construction, this sonata is excellent. It is a tempting work. The amateur in search of old and interesting works for violin and piano will find this one one of the best examples. Such a work, even if it does not attain absolute perfection, is nevertheless proof of the serious aim of the composer. It is teeming with freshness and charming melodic changes, and it has qualities which excite the hope that it will not be considered undeserving of an everlasting place in the library of all violinists who have a partiality for old music, and more particularly that of English composers.

Purcell's music does not reach such a high level as the sonatas of Bach and Handel, but it surpasses the music of any other composer of his or their day; and it splendidly illustrates what an English composer could do in those ancient days. There ought not to be the contempt shown for English music as there is, for I am confident that familiarity with such compositions as this Sonata in G minor could never foster insensibility to its merits. This fact ought to be recognized.

All the world acknowledge that the English are gaining ground every day, and it is not being self-opinionated to assert that English musicians intend to absolutely obliterate the mistaken prejudice that they cannot write inspired music. Publishers of the classical works of our native composers are not only wanting, but are becoming indispensable, and the English compositions will soon be necessary additions to the repertoire of all artists and virtuosi.

1659.

Antonio Veracini. The above date is only approximate. The only information to be had is that he resided at Florence.

Op. 3, Sonata da Camera, in A minor (Augener). Edited by Jensen. Moderately easy. The original was published in 1696. By many musicians his music is pronounced to be superior to that of his more celebrated nephew, F. M. Veracini. Grave—♩=69. Vivace—♩=96. Largo—♩=84. Vivace—♩=119.

1660.

Antonio Vivaldi. Born at Venice, 1660.

Died at Venice, 1743. His music is well written, and it is so good that one cannot fritter away one's talent on it—quite the reverse. Vivaldi evidently was a man of enlarged mind and refined taste. He went to Germany and gained some distinction as a soloist, as well as a writer of operas and a composer for his favourite instrument. We have all heard of the once celebrated and popular "Cuckoo Solo." Well! he was the composer of that piece, which is a movement in one of his sonatas.

Sonata in G minor (Simrock). Edited by Moffat. Easy. Prelude—♩=56. Giga—♩=112. Sarabanda—♩=76. Corrente—♩=132.

Op. 2, No. 2. Sonata in A major (Breitkopf and Härtel.) Edited by David. Moderately easy. There is also an edition by Augener. Prelude a Capriccio—♩=132. Allegro Agitato—♩=100. Corrente—♩=72. Adagio—♩=69. Giga—♩=112.

Henry Eccles. Born about 1660. He can be classed among the most conspicuous of the old English players. His abilities were apparently not appreciated in England, for he managed to become a member of the King's Band in Paris, which appointment he held for many years.

1663.

Humphrey Madge. Resided in London.

1666.

Ludovico Marziani. Lived in Dresden.

1668.

Ambrose Beeland. Lived in London.

1669.

Giovanni Battista Pascaci. Lived in Dresden about 1669.

Jean Ferry Rebel. Born at Paris, 1669. Died in Paris, 1747. Leader of the opera in his native city, and one of the King's "24 violins."

1670.

Bartolomeo Bernardi. Born at Bologna about 1670. Died at Copenhagen 1730. A remarkable player.

Robert Valentine (composer). Born in 1670. Died in 1730. Considering the period his music was written in, it is very interesting and worth playing.

Sonata in A minor (Simrock). Edited by Moffat. Easy; only using first and third positions. Written in 1701. Adagio—♩=72. Corrente—♩=120. Sarabanda—♩=72. Giga—♩=88.

William Corbett. Born in 1670. Died in

1747. He was leader at the Haymarket Theatre in 1705. His inclinations for collecting valuable violins frequently led him to make foreign tours.

1673.

John Bannister, jun. Born in 1673. Died in London, 1735. He wrote for "Playford's" "Division Violin."

1674.

Thomas Albinoni. Born at Venice, 1674. Died at Venice, 1745. The fact that Bach occasionally chose themes from his works will always preserve Albinoni's name with historical interest.

1675.

Obadiah Shuttleworth. Born in 1675. Died in 1735. An extraordinary performer in his day. His compositions, which included concertos and sonatas, are completely forgotten.

Evaristo Felice Dall'Abaco. Born at Verona, 1675. Died at Munich, 1742. He was the descendant of a very fashionable family at Verona. At an early age he showed signs of becoming a vigorous and powerful performer, and soon surpassed all the teachers of his birthplace. He therefore was sent to Modena, to study with Vitali and other masters. In 1704 he went to Munich, and presented himself before Elector Max Emmanuel, whose generosity and love of music was universally known. After staying in Munich for a good number of years, he had a slight misunderstanding with the Elector, which resulted in Abaco accepting a post at the Conservatoire just then opened at Brussels. But in 1726 he returned to Munich as concert master to his former patron. On the death of the Elector, musical events in Munich went behindhand, and a fresh set of musicians occupied the most prominent positions. They eventually put Abaco more and more in the background.

Breitkopf and Härtel publish twelve solo sonatas, Op. 1 and 4. I have not seen them.

1676.

Lorenzo Somis. Born at Piedmont, 1676. Died in 1763. Pupil of Corelli and Vivaldi. Leader of the Royal Band at Turin. His music shows the steady labour of a mind, which the possessor determined to cultivate by unremitting study. The sonata, which is given below, does not merely exhibit an occasional display of inspiration, or a glimmer of fancy and then vanish into the commonplace. It is a very equal work throughout. It was published at Rome in 1722.

Sonata in G major (Simrock). Edited by Moffat. Moderately easy. Allegro—♩=84. Adagio—♩=69. Allegro—♩=92.

and instructive preface written by the distinguished violinist. The Chaconne, in spite of all pieces written before or since, occupies a place in violin music that nothing can fill. It does and will delight many thousands of amateurs of all nationalities. Allemanda—

♩ = 76. Corrente—♩ = 76. Sarabande—♩ = 88.

Giga—♩ = 84. Chaconne—♩ = 66.

(To be continued.)

RECENT VIOLIN MUSIC.

By DR. T. LAMB PHIPSON.

Author of "*Confessions of a Violinist*," etc.

I HAVE derived very much pleasure and profit by the perusal every month in THE STRAD of the excellent notes published by Mr. Basil Althaus on "Selected Violin Solos, and how to play them," with specimens of bowing, fingering of intricate passages, accentuation, etc., which only a violinist of the greatest experience could possibly write. This admirable and laborious work, so useful to all classes of players, and so instructive to students who have not yet acquired a correct style, cannot be too highly praised. At the same time, I cannot help noticing the wonderful enterprize of our music publishers. We have the "Edition Chanoit," Messrs. Laudy and Co., the Cecilia Music Publishing Co., and others in London (rivals of the ancient houses of Schott, Augener, and Ricordi), who have given to the present generation of violin players a vast number of excellent publications, produced at the most moderate prices.

It is no wonder that the art of music has prospered marvellously in Great Britain during the last half century. I compare the present state of things with that which existed when I was a boy playing the twelve "Italian Melodies" of De Bériot, with piano accompaniment, which, in the middle of the last century, nothing could supersede for young students—and are, even now, the best models of grace and melodious *cantabile*—but there was little else.

Perhaps the most profitable among our modern publications are those pieces which demand a certain amount of study to acquire, and when acquired with the requisite finish, can be performed successfully in the drawing room, and even in the concert hall. I have lately made the acquaintance of many new and excellent pieces of this kind, which will prove a great boon to the advanced amateur who is not wholly addicted to orchestral performances, but delights to distinguish himself and please his audience as a soloist.

In former articles I have mentioned some of the productions of Willem ten Have; *Reverie*, *Capriccio*, *Allegro brillante*, *Polonaise*, etc.; as most effective pieces of this category, equally good as studies and as solo pieces fit for the drawing room and concert room. Since then the same publishers, Messrs. Laudy and Co., have brought out a very beautiful work by Papini, called "*Rêve à la Mer*" (A Dream at the Seaside), in which the passages of double-stopping and for the fourth string are most effective. It is a very poetical composition. An easier solo by the same composer, which is especially calculated to bring out the fine tones of the fourth string, is his "*Chant du Soir*" (Evening Song), also just published.

The same enterprising firm have likewise issued a new edition of the *Concertino* by Sighicelli, edited by Harold Henry, the *Allegro* and *Andantino* of which abound in brilliant passages of double-stopping. This

piece, suited more particularly for the concert hall, is written chiefly for a display of virtuosity. It forms an excellent study, as well as an effective solo, less trying than the more difficult works of Vieuxtemps, De Bériot, and Wieniawski, and quite as astonishing. In writing it, the composer has been inspired by the works of Rode, De Bériot, and Paganini.

A charming piece of a different kind, so easy as to be within the reach of any violinist, and at the same time most elegant and effective, is the *Gavotta*, by Giuseppe Verme, published by F. W. Chanoit and Sons, with a simple, but excellent piano accompaniment. I can recommend this little novelty as a most telling drawing room solo for an amateur who pays proper attention to the *p* and *f* passages, and who can play with delicacy and taste. In the hands of an artist it is a perfect little gem.

Two very fine *andante* pieces, without any double-stopping, are the *Romances* of Camillo Sivori, new impressions of which are issued by several music sellers. The first is in two flats, the second in three flats; both are equally fine, and have been known for some years. I prefer the cheap edition sold by Chester and Co., of Brighton, and advertised in THE STRAD.

With regard to the practice of new pieces, particularly those of the concerto class, it is well that the student, or the professor, should look out for misprints, both in the violin and piano parts. It is true that now-a-days they do not often occur, but occasionally they slip in. When a passage does not sound satisfactory, it is important to look carefully at both parts. For example, in a well known concerto I recently found F sharp, instead of G, repeated three times in the bass of the piano part, which, of course, produced the most abominable discord. It was my old friend Guido Papini who, years ago, drew my attention to this subject in some of his earlier pieces, but, fortunately, such things are of rare occurrence.

Nothing is more delightful to a young violinist than to receive a new solo; and besides the pleasure which he derives from practising it, with an able pianist as accompanist, it will be found, when he has brought it to perfection, that his knowledge of music has improved. Nevertheless, he must not neglect a little exercise every morning on his instrument alone; and for amateurs who are ambitious, as well as students, I can heartily recommend Papini's two little books of twelve studies each, entitled "*Etudes elegantes*," issued recently by the St. Cecilia Music Publishing Co., at one shilling each. There is a classical quality about these studies which will ensure for them a lasting reputation. Each of them forms, as it were, a little artistic solo for the violin, without any accompaniment; they are well calculated to improve the tone, the bowing, and the style of the young player. Moreover, the conscientious student will find that the more he plays them, the more he will like them, and the more benefit he will derive from them.

With regard to music for the small amateur orchestra, Adolf Herman has written a number of overtures which are melodious, brilliant and effective, without being too difficult. These, and similar works, such as Reyloff's *Gavotte*, Delbruck's "*Grasshoppers*" (*Les Sauterelles*), certain waltzes by Waldteufel, Buccalosi, Métra, and others, which are to be found in the catalogues of many of our publishing houses, will encourage beginners to take up, later on, the celebrated overtures of Mozart, Rossini, Weber, Auber, etc., whilst, under a good conductor, they will prove valuable aids in acquiring the art of reading correctly, of rhythm, ensemble, shading and expression. They can also be played as quartets, and the piano part is a valuable adjunct to all such pieces.

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THE VIOLA.

To the Editor of THE STRAD.

SIR,—As a lover of the viola, I have read with interest Mr. Barnard's letter and also the one he mentions from the *Musical Times*, with regard to the neglect of this instrument.

Unless I am greatly mistaken, the reason given, viz., the *Clef* difficulty, is far from the main cause why more people do not play the viola. In the orchestra to which I belong, all the violinists except two or three play the viola, and they never experienced any trouble with regard to the clef, except perhaps where the G clef is used; on the contrary they all declared they could get accustomed to the alto clef in a few minutes. My own opinion as to the scarcity of viola players is—First: Until recently the viola was never heard as a solo instrument, and I fear it will be a long time ere one hears of a great solo violist in the same way one hears of a 'cellist, violinist, or clarinetist.

Secondly: There is not sufficient demand for a musician to devote himself to this instrument except to the viola players who play in celebrated quartets, and even these gentlemen, I believe, either play or teach the violin as well.

Thirdly: there is not much *original* music written for the viola, and the little there is, though excellent enough, is not of the kind that appeals to an amateur, unless he has some other instrument and its literature to help him.

I have offered repeatedly to teach the viola gratuitously to anyone who would learn, in order to get players for chamber music, but I find these pupils soon want to try the violin, with the result that they will not leave it to practise, what to them is, a less fascinating instrument.

I often wonder why more organists do not take up the viola: they have the literature of the pianoforte and organ to help them, and they are supposed to be familiar with all the seven clefs.

Personally it is the instrument of all others I would devote myself to, but I find that if I practise the viola for any length of time, it makes me play out of tune on the violin, and some other violinists find the same trouble.

A. M. GIFFORD, L.R.A.M.

THE CREMONA SECRET.

To the Editor of THE STRAD.

SIR,—This subject has caused the publication of many letters in THE STRAD, ever since Mr. Hastings-Hall's letter to me which I copied into your journal last January. On Feb. 29th last I received another communication from Mr. Hall, *which should have been addressed to you*. Unfortunately, this letter got mislaid among my papers; I sought for it in vain until to-day, and now forward it that you may publish it if you think proper.

Yours faithfully,

Casa Mia, Putney, S.W. T. LAMB PHIPSON.

"Hartford, Connecticut, U.S.A.

"Feb. 19th, 1903.

"To Dr. T. LAMB PHIPSON.

"SIR,—I beg to make a few corrections and answer some of the questions in reply to my letter, if you find time to publish this letter for me I would esteem it a great favour.

"I did not say that Paganini's violin would play alone, or that we could not get double harmonics on an ordinary violin. I did not say that a mute interrupts the tension of a violin or that no one ever used tension in a violin. It is quite useless to try and discuss a problem with persons who wilfully distort and burlesque what they cannot understand. In my

letter I said, or intended to say, 'free vibrating body.' The 'free' was omitted and the meaning distorted. The more tension or resistance (up to a certain degree) the body is under, the more sensitive it becomes. To prove this, take an ordinary violin, it improves with age, why? because the pressure of the bridge under constant vibration will fill the plates or body with tension, making it more sensitive. It is the tension or resistance which makes the freedom. Of course this can be distorted or made to appear ridiculous, but any boy who has pounded a drum will understand my meaning. X. asks why the bridge is full of tension. Answer: because it is under about twenty four pounds pressure, and is cut in the best possible manner to receive this tension, if he does not believe it, try a solid bridge. Mr. Omond asks 'is such spring permanent?'

A person wishing to profit by experiment would naturally use a violin instead of a piece of pine, 18 by 2 by $\frac{1}{8}$, for there is a slight difference. If he can devise some way to get the tension out after the instrument has been glued together he has made a valuable discovery. I have tried heat, steam, spirits, and water, when there was too much tension, but the tone would remain the same and retained the original characteristics. I have had a violin in use for nearly five years, and it is still improving. If any maker is so acute that he can determine the effects of soil, climate, age of tree, etc., on the tone, he should be able to work wonders with the tension.

"From time to time the young makers have asked the old veterans how they find out all their mystic secrets. If there is not something tangible which they can grasp. I have never read a single definite answer. 'It certainly is strange what a diversity of opinions there are on this subject,' still the fact remains that tension is the very life of tone. Mr. Broadley saw one of my first experiments, since then I have added the desired quality and far surpassed my former work. If Mr. Omond's rigid experiments are as elaborate as the piece of deal bent over his finger, I refuse to except his judgment as final, for I have made over a hundred experiments in the shape of violins, and cannot disprove this theory as yet. If 'X.' will have patience, I will guarantee to relieve his anxiety.

Sincerely Yours,

LOUIS H. HALL."

 CZAR'S LOST STRADIVARI.

IN our issue for November, 1902, we announced a Stradivarius violin had been stolen from a collection in St. Petersburg, and gave a description of the instrument, which was supplied to us by Jul. Heinr. Zimmermann, violin makers to the Czar, and on the same authority we are pleased to announce that the instrument has been recovered. The following is the true story of the Czar's lost violin:—The Emperor Nicholas was horrified some months ago to find in the Museum in St. Petersburg that a common fiddle lay in the case in the place of a celebrated Stradivari violin which usually lay there. The Czar ordered the strictest inquiry to be made. Eventually Mr. Partello, a United States Treasury agent in Berlin, himself a collector of old violins and owner of four Strads, interested himself, and eventually tracked and secured the instrument for five hundred pounds from a collector in the south of France. The Consul took it to St. Petersburg, where it was recognised as the missing Strad. The only link wanting is how the fiddle got lost and who stole it. The Czar is very grateful to Mr. Partello for recovering his violin.

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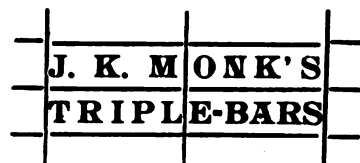
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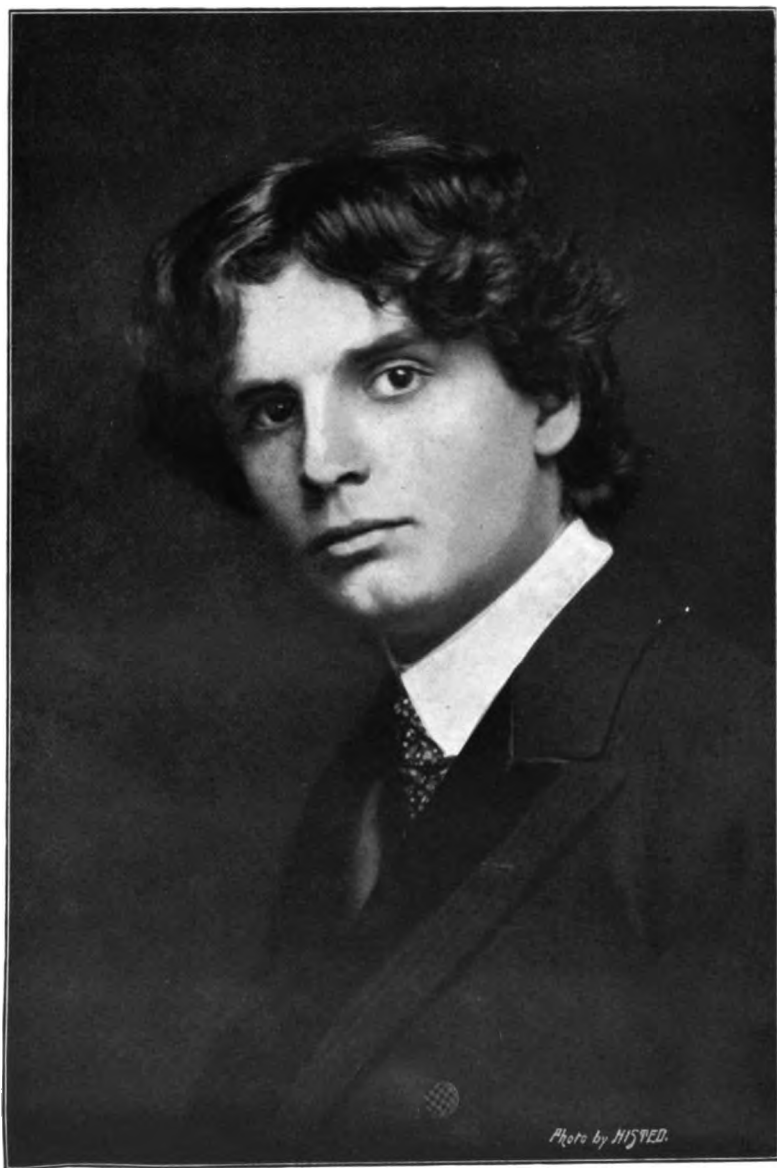
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The Strad

NOVEMBER, 1903.

JEAN GERARDY.

IN 1890 musical London was startled by the advent of a small boy not much taller than his own 'cello, whose mastery over his instrument caused wonder even in the minds of old and experienced judges. Infant prodigies were in the ascendant at that time, but this bright-eyed youngster exhibited qualities that entitled him to consideration as an artist rather than a child-wonder. On February 26th, 1903, Gerardy again appeared among us, and many were the opinions expressed before the concert. "Would he have fulfilled

whose name is legion, the result of a demand by the public? The supply seems inexhaustible. In my own mind I have a kind of sneaking notion deep down that almost everything of which we can conceive the elementary idea is practically possible to human beings, that for practical purposes everything can be done. I know this is what is called a "very big order." But I am very nearly convinced of its truth, nevertheless. Only a few years ago one hardly imagined that violin playing, on its technical side, at least, could advance farther than Sarasate, Joachim, Lady Hallé and the rest had carried it. Suddenly the world is dazzled, amazed by the advent of a long-haired youth—Kubelik, to wit. No sooner had one begun to become accustomed to his brilliant fingering and bowing, than there came a perfect army of "camp-followers," every one of whom seemed to find the triumphing over what used to be deemed impossibilities, simple child's play. Now, is it not quite reasonable to believe that there is as much genuine talent latent in the world still as that with which we are all acquainted? Up comes a Richard Strauss. Immediately the musical world is flooded by his followers, every one of whom has a technique for descriptive purposes as great, or well nigh as great as his. Just as the material earth contains for a certainty more mineral wealth still than has ever been dug up from its inside, so I think the musical earth contains abilities at least as great as any already known in history. I suppose this is in some sense related to evolution, I don't know. And when occasion requires something new, when history has to be made, progress and advance to be carried on, then up comes the—what is it? genius?—I don't know—up comes the advancer, the professor, and history is carried a step farther and development with it.

At times this development gets almost out of hand. It becomes difficult to keep pace with it. In the past three years almost the greatest development in musical matters of a technical nature has been in violin playing. Attentive readers of THE STRAD will have seen all the world over—for everywhere THE STRAD is read—how great the number of great players has become in this very short period of time. Now we have yet one more—next month no doubt we shall have another, and so on, and so on *ad infinitum*.

This month's new-comer is Miss OTIE CHEW, who had the great good fortune to be taken up by Dr. Hans Richter. To me, whose duty as a critic carries me into the byeways as well as the highways of musical

life, her name was not new. I had a certain recollection of her while she was still a student at the Royal College of Music in Kensington, of which institution she was a distinguished scholar while still studying under Herr Richard Gompertz, that distinguished player and teacher. Miss Chew was born in London, I imagine, not more than—at most—twenty years ago. (I hope I may stand forgiven if this is an exaggeration! I merely make the suggestion to show how long a future Miss Chew may hope for.) On quitting the Royal College of Music, Miss Chew went for further study to M. Emile Sauret, and still later, for three years to Berlin. There, Joachim, struck by her natural ability undertook to teach her for a year, and she has also been warmly praised by Ysaye.

In London musical life proper Miss Chew made her first bow at the final Richter Concert of the present season in the Queen's Hall last month. She played a Bach Concerto very well indeed for a new-comer who perfectly naturally was rather nervous. Some days later she gave a recital in Bechstein Hall, where she showed to far greater advantage. There she played Handel's Sonata in A and the Mendelssohn Concerto, among other things, and proved herself a violinist of genuine ability. Personally, I believe she will do very well indeed when age and experience have ripened her. Youth is no crime: but experience is necessary to carry out even the ideas that youth conceives, and it is not the least satisfactory part of the whole matter that in Miss Chew we have another most welcome and most valuable addition to our list of British-born artists.

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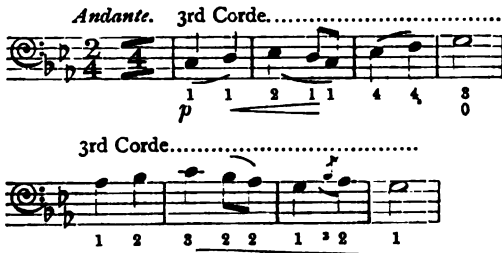
By ARTHUR BROADLEY.

Continued from page 335.

CHANT D'AMOUR, BY C. CASELLA.

THIS beautiful melody offers fine opportunities for the display of all those qualities of expression of which I constantly write. It is a simple melody, and from its very simplicity spring all those possibilities of interpretation. The melody, accompanied as it is only by simple chords, should be yielding as a piece of clay in the hands of a skilful artist. It is there awaiting the touch of genius which will transform it into a real living thing—something which people look on and admire. The "Chant d'Amour" is of such a character

that it not only bears as much individuality of treatment as the artist can put into it, but it really demands such a rendering, in order to give it the necessary life and soul. I will proceed to describe exactly my method of playing it, leaving my reader to accept or reject as much or as little as he chooses, only cautioning him that my method of treatment has been adopted only after long consideration, and in accordance with the natural laws of expression which every artist follows more or less consciously. The first four bars are given to the pianoforte, which by a series of syncopated chords, descends from the fifth of the key to the tonic (C minor,) on which chord the 'cello commences. The first portion of the melody is divided into four sections of four bars each. The first two sections gradually ascend, the next two answering sections gradually descend until the tonic is again reached, and on this hangs the method of treatment. My copy, at least the 'cello part, is incorrectly marked *forte*. I say incorrectly advisedly, as no musician would think of commencing a melody of this description *forte*, thus destroying his chance of making a crescendo. No! we must ignore the expression marks, that is quite evident, and supply some of our own.



Commence quite piano, the tone should be of that veiled quality which one usually associates with the singing of Plunket Greene. It is difficult to explain it otherwise. If my readers have heard that artist sing Schubert's "Litanie" they will readily grasp my meaning. The quality which is produced in the higher register of the G string assists in giving this smooth, thick tone, the player should bow as for flautando, *i.e.*, with a nice light bow, rather near the fingerboard. Commence quite simply—no close shake, introduce this when the tone increases in volume. The fingering I have marked is that which gives the best expression, observe how I use the same finger for two notes, in order to introduce the glissando. The tone should gradually grow in volume and in warmth, making a slight diminuendo at the end of the second section.



The third and fourth sections are also played entirely on the G string. In the third bar of example 2, make much of the glissando, from the note C to D, develop a fuller tone, and gradually increase the volume of tone until the maximum is reached on the low A, make this note, and the glissando to the note D a feature; then gradually diminish the tone to the end of the phrase. This is really the first portion of the solo; take it slowly, but not so much so that the sense of the melody is lost. Group the notes, not with the bow in this case, but by a nice manipulation of the periods.

Bars 21 to 36, contain this melody with certain additions, but now it is played an octave higher, and chiefly on the A string. The tone is naturally not so sombre, and the player should endeavour to introduce a little more variety into this repetition of the subject.



The first two bars should be played with a smooth bow and with scarcely any pressure applied, then apply more pressure as the passage proceeds. In the third bar of example 3, observe how the second finger is advanced to a position higher than the note stopped with the fourth finger. In order to accomplish this without any break in the slur, the second must be placed on the string, then the fourth is raised at the same time as the second moves. In the sixth bar of this example, play the two grace notes rapidly, taking the time from the preceding crotchet; in this same bar make much of the glide from B flat to A flat.





(To be continued.)

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

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A. W., Charlton. You cannot do better than arrange position of quartet, first and second violin together, cello opposite first violin, and viola opposite second.

Impecunious. Your best plan is to scan the advertisement columns, "*Musicians wanted*," in the *Stage*, published every Thursday, and the *Era* every Saturday. If you are competent you will soon find a place.

M. S., Gloucester. Your query is rather difficult. So much depends on the style in which you wish to live. Your better plan is to write direct. Are you an advanced player? otherwise I am afraid you will have difficulties in studying with the great master. We are told living is cheap in Prague.

J. J. M. There is no journal published giving exercises. For the study of positions get the second part of Guido Papini's "*Method*" (Chanot), or "*Seven Positions*," by Basil Althaus (Hart).

Anxious Amateur. Excellent duets for two violins and piano are, "*Suite*," Op. 68, by Henkel (Chanot). Operatic selections on various operas by Hofman (Augener). A first rate concert duet by Dancila is the Fourth Symphony (Schott).

J. B., Dudley. We should say the solo "*Tristezza e Marcia*," by Leonard, recommended by Mr. Althaus in his articles would suit you. For a noisy solo, *Vieuxtemps's* "*Souvenir d'Amerique*," founded on "*Yankee Doodle*."

J. H., Cardiff. In the *grand detache* the bow does not leave the string, but a just perceptible rest is made between each stroke. The word *staccato* means a short sound, and thus the note loses a small portion of its sounding value (2). 2. No. 2, "*L'Archet*," by Papini, is to be played with a good firm stroke, the bow travelling at the same speed and with equality of tone. 3. The outside slur represents that the notes covered by it are to be in one bow. The under slurs must be observed, but without changing the bow.

"*Pittsburger*." The piece for violin and piano. "*Virelai*," by Edward Elgar, is published by Messrs.

Swan and Co., Berners Street, London, W. For other works by this composer, we recommend "*Sursum corda*" (Schott), "*Pastourale*" (Swan), "*La Capricieuse*" (Breitkopf and Härtel), and "*Gavotte*" (Schott). We do not know of a Trio or Sonata.

Dr. Frank J. Novak, Chicago, writes in answer to H., Old Charlton's, query re music for viola and cello; he kindly mentions a Sonata by Pleyel, published at Schott's. Perhaps some of our readers can tell us of some more. The combination is unusual, but none the less pleasing.

Maund, Swindon. This maker made some fine violins, but for a modern instrument the price you mention is too high.

Canada. We have interviewed the gentleman you refer to in your enquiry, and he says neither communication has been received by him. He has taken your address and will write you.

W. U., Hull. A violin sent to the office of this paper for expert opinion will be returned the day following its arrival.

W. A. (1). Bridge and sound-post adjustment are responsible mainly for the upper register; see that these are perfect. (2). Hot hands show weakness of the fingers. Technical studies are your best remedy.

A. G., Lisbon. You appear to have exhausted all available authors on this subject up to date; your list is such a good one, no other can be suggested.

Subscriber. Use a small camel hair brush and water, through sound-holes.

Purcell. D'Espine's work, as a rule, is of large, flat and heavy type, purfling inclined to be coarse, varnish red, of good quality, period about 1850, full tone.

Randall. Gaspar da Salo's imitators are legion; your description is fairly accurate, excepting the head, which, as a rule, is most primitive. See the heading of this column.

D. D., Derby. (1). We have never heard of or seen a violin with holes as your sketch shows; probably an experiment, to produce more tone; cannot ascribe it to any particular maker. (2). A good sample, in fine condition, might be worth £200 or £300. The heads of old instruments are generally "grafted"; if this is not the case you may put it down to a modern maker, if indeed the whole instrument is not a copy.

H., Norwich. The instrument you name is of French make, and average merit as a modern one.

J. L. C., New Cross. We are inclined to think it would produce a firmer tone.

Chromatic, Coventry. (1). Generally in modern instruments the warping of the finger board is the primary cause. 2. A silver G string generally gives a better tone, but is not infallible. (3). A modern instrument requires heavier strings than an old one; see our answer to "R. A. Gauge." (4). A soft bridge produces a mellower tone for a new instrument; a harder one for an old instrument is more suitable. To prevent bending occasionally move backward with index finger and thumb of right hand.

R. I., Leicester. We cannot follow your enquiry. Please repeat.

Vuillaume, Limerick. So many copies of this maker are abroad, we cannot—without first seeing the instrument—give any opinion. The maker is a good one, and the value of a genuine specimen might be £40 or £50. See heading of this column.

R. A. Gauge. It is entirely a matter of suitability; some are better with the A thicker, others with the G thicker. The result should decide.

Staffordshire. The meaning of the notes and figures you quote is simply a change of position, from second to third. You will find Spohr's concertos considerably more difficult than the ones you mention. The favourites are Nos. 8 and 9 (Breitkopf and Härtel).

2. The examples given on shifting are generally on one string; if otherwise they are specially marked.

J. R. C., Stoke Newington. For perspiring hands a little vinegar or alum is good; but your best treatment for removing the trouble is to practise technical studies such as Schradieck.

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A. L., Glasgow. You had better consult some good teacher before deciding on making the violin your profession. We suggest Mr. John Daly of your town. Three years should be ample time to qualify as a professional orchestral player.

'Cellist. 1. Portraits of Gerardy appeared in No. 163 of THE STRAD, Becker in No. 146, Foldes in No. 154, Bertie Withers in No. 160. The Manager can supply you with any of them for 3d. each, post free. Several other 'cellist's portraits have appeared in THE STRAD. 2. Write Messrs. Breitkopf and Haertel for their catalogue, also Augener. 3. You can obtain Becker's Chin rest of Messrs. Black and Co.

Struggling On. The sautille is well explained in the second book of Standard Tutor, Basil Althaus (Gould), and the staccato in the first book.

T. J., Fallowfield. 1. No. 2. "Rhythm," published by Augener.

S. J., Ilfracombe. Prague will be sufficient address, postage 2½d. Trio, "Tannhäuser," March by Dancila (Chano), Gipsy Rondo (Standard English Edition). 2. Nervousness. Do not try too many solos at one time.

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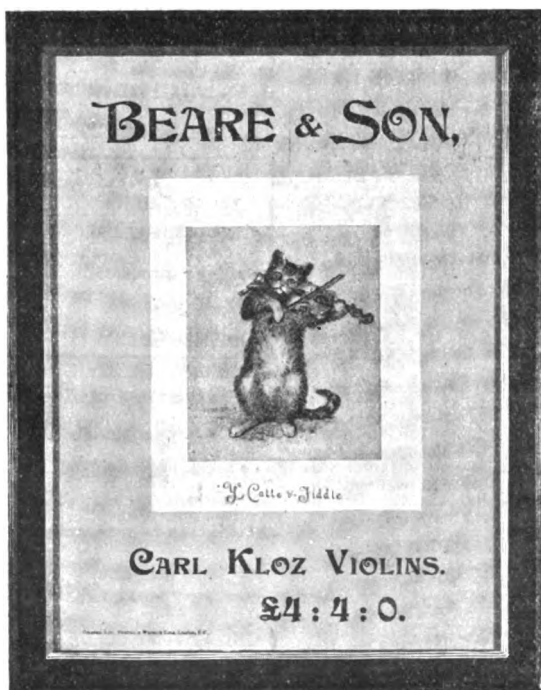
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